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and "Quasi Fantasia" is a mere apology on the title-page for the utter want of coherence in the composition. Mr. Gardner has fortunately not thus christened his work; but in the desire to steer clear of "grandeur," he has erred on the other side, for his Sonata is not only unpretentious, but weak. His subjects have not enough body in them for a composition of this importance; and his treatment of them is not sufficiently skilful to arrest the attention. The theme of the first movement is elegant and well harmonised; but there is so little contrast in the passages, that the ear becomes wearied. The slow movement is better; the flowing melody in $1\frac{1}{2}$ rhythm, is sufficiently interesting; but here again there is a want of development for a work of this pretension. The last movement contains some good writing, and indeed, is the best part of the Sonata. Some excellent points of imitation are worthy of commendation: the modulations are managed with judgment, and the return to the original subject is effective. Mr. Gardner will see that, in spite of our objections, we have looked through his Sonata with much interest; for there is a healthy tone about the work which must command attention, if not admiration.

Music when soft voices die. Song. The Words by Shelley.

Teach me to live. Sacred Song. Words taken from "A Leaflet." Composed by N. Bradshaw.

WE often wonder how such works as these find their way into print; and still more, why they should be sent for review. We do not deny that there is some feeling for melody in both compositions, but even tonic and dominant harmonies have rules to regulate their motion. Of the two, we rather prefer the "sacred" song; but can the composer rest satisfied with such a harmony as occurs in the seventh bar of page 2, where the voice part and bass walk down together? Why not submit such songs to a competent master before publication?

Tell me the Summer Stars. Duet. The Poetry by Edwin Arnold. The Music by Frederick Westlake.

A CHARMING duet, accompanied with that appropriate simplicity too rarely met with in the works of those who have the power of supplying complicated harmonies. The opening theme is extremely melodious; and the solos for both voices (especially that for the second, with the creeping quaver accompaniment), are most happily descriptive of the poetry. In every respect this unpretending little composition has merit far beyond the majority of works of this class which are pressed upon us for notice.

Jamie's on the Stormy Sea. Song. Words by D. M. Moir. Music by Charlotte M. Hewke.

MISS HEWKE has written a pleasing air, with a sufficiently Scottish flavour to render it appropriate to the words. It is generally carefully harmonised; but we should be glad if the G could be cut out of the chord in the second bar of the opening symphony, when the same note appears in the melody. We also think that it would be a great improvement to let the accompaniment continue in quavers in the last half of bar six, as the sudden halt with the voice has a very bad effect. Beyond this we have not a word to say. The song is pretty; and many less attractive ones have become popular.

None will be nigh to hear. Song. Words by Jean Ingelow. Music by Alice Mary Smith.

THIS song is quaint, and the obstinate key-note pedal gives a character to the melody which rescues it from being somewhat common-place. The modulations into the subdominant, in the fourth bar from the end of the voice part, is a good point; and there is a continuity of thought throughout the composition which deserves to be commended.

The Voice of Spring. Words by Mrs. Hemans. Music by Brunelda.

THE melody of this song is harmless, but not so the accompaniment. Brunelda must not double the B natural

in the last bar of page 2, or write consecutive fifths (A, E, and B, F) in the fifth bar of page 3.

DUFF AND STEWART.

Haste not. Part-Song. Written by Wellington Guernsey. Composed by John Barnett.

THE demand for part-songs seems still on the increase; and we are glad to find amongst those who assist in supplying this want many composers already well known to the public for works of acknowledged excellence in other departments of the art. Mr. John Barnett is scarcely a man who could be spared to write part-songs, were there such a thing as an English opera-house in existence; but in the absence of such an institution, we are pleased to see his name occasionally on the title-pages of the current vocal music of the day. "Haste not" is an excellent part-song, simple in construction, but evincing throughout the touch of a master. The theme, which commences with the contraltos, is extremely beautiful; and the final *pianissimo* phrase, lengthened out by the interrupted close, has an air of pure and hopeful resignation in real sympathy with the words.

True Love's Voice. Part-Song. Written by H. T. Arnold, Esq. Composed by J. G. Calcott.

THIS composition has already been sung by Mr. Henry Leslie's choir, and we need scarcely say, therefore, that ample justice has been done to its merits. A careful perusal of the song more than confirms the favourable verdict which we pronounced upon it after a single hearing. The subject is extremely melodious, the voice parts are smoothly written, and the modulations are judicious and well conducted throughout. The change from $\frac{6}{8}$ to $\frac{3}{4}$ rhythm is most effective. We cordially commend this song to the attention of choral Societies.

ASHDOWN AND PARRY.

Constance. Caprice, for the Pianoforte. By Edward W. Saxey.

MR. SAXEY seems to have musical feeling, and we have occasional glimpses in this composition of his power to invent a melody; but he must study harder if he wish to enter the lists as a composer, more especially of an ambitious Caprice like the one before us. In the opening "Andantino," he must certainly have been dreaming of the first movement of Beethoven's "Moonlight" Sonata; but the harmony is so bad (as for example, where the dominant seventh rises to the fifth of the key-note triad, in the fifth bar) that we almost wish the resemblance had been closer than it is. The principal subject, with the rapid *arpeggio* accompaniment is melodious, but is spoiled by the composer's incapacity to harmonise it properly. There is an evident struggle after originality in the second theme in the subdominant, but the syncopated accompaniment of the left hand part produces some most unpleasant effects, especially at the end of the eighth bar, where the leading note clashes with the key-note. The "Allegro Vivace," in $\frac{3}{4}$ rhythm, at the conclusion of the piece, is unmeaning. It would have been much better to let the composition end with a *coda*, built on the principal melody. We have thrown aside pieces which have no more faults in them than this Caprice; but Mr. Saxey will see that we have selected his composition for notice because he shows that he has some musical invention; and we only care to counsel a man to put his thoughts into grammatical language when he has in reality something to say.

Original Correspondence.

THE WELSH TRIPLE HARP.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—The favourable manner in which many of the English papers have noticed my appeal for the preservation of an old national instrument—the "Welsh Triple

Harp"—sufficiently indicates that the interest in the subject is not limited to the Principality.

The question, "What is a national instrument?" was well answered at the recent meeting at Llanover Court, when in the course of her address, Lady Llanover said, "I now take this opportunity to impress upon your minds that no instrument can be the national instrument of a country, unless it is sufficiently light for the player to carry it." I should not, however, have ventured to trespass upon your attention now, but for a slight error as regards the "status" of the harp in Wales. One very able writer has remarked that the "Pedal harp has driven the old one out of the country." This may be true, but Wales has gained nothing by the change—the pedal harp may have driven it out, but it has *not taken its place*; and so far as a musical instrument is concerned, Wales is worse off than ever. The pedal harp can never become popular in our country for two reasons—it has no connection with the Principality as a *national* instrument, and it is far too expensive for ordinary use.

Independently of its historical associations, there are, I think, sufficient reasons for preserving the triple harp, even from an "art point of view." In the present day there is a great tendency to bring everything down to a dead level, and to destroy the charm which consists in the individuality, or tone, peculiar to certain instruments. Whatever may be said in disparagement of the Welsh harp, it possesses sounds which belong to that instrument alone; and all the attempts at so-called "improvements," only tend to render it less interesting as an old national instrument. A valuable contributor to the *Athenæum* (Carl Engel), makes some remarks which may not inaptly be quoted here: "Our various instruments by being more and more perfected, are becoming too much alike in quality of sound, or in that character of tone which Professor Tyndall, in his Lectures on Sound, calls 'clang-tint.' The old instruments, imperfect though they were in many respects, possessed this variety of 'clang-tint' to a high degree; neither were they on this account less capable of expression than our modern ones."

It is hardly fair to judge of the triple harp in the present day, as there are so few players sufficiently skilled to develop its capabilities. Widely, however, as people may differ as to its merits, we cannot ignore the fact that in former generations it was sufficient to arouse the enthusiasm of the Welsh people, and also to create considerable interest in the minds of many eminent musicians. In the reign of George II., Powell, a Welsh harper who used to play before that monarch, drew such tones from his instrument, that the great Handel was delighted with his performance, and composed for him several pieces of music. He also introduced him as a performer in his oratorios, in which there are some songs (harp *obligato*), that were accompanied by Powell, such as "Tune your Harps," "Praise the Lord" (*Ether*), and "Hark! He Strikes the Golden Lyre" (*Alexander Balus*). (See Edward Jones' "Welsh Bards.")

The subject, however, as I have before stated, is one of nationality rather than of music; but it must not be forgotten that the triple row of strings enabled the old Welsh harpers to produce effects unattainable by any other instrument.

I remain truly yours,

St. Mary Abbott's Terrace, BRINLEY RICHARDS.
Kensington, Nov. 8, 1869.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Knowing your readiness to aid the advancement of good music, I have been induced to ask the favour of a short space in your valuable journal for a few remarks.

You have frequently alluded in terms of regret to the low class of music which appears to have steadily increased for some years past in public favour, such as one must hear should a visit be paid to our London Music Halls, where trashy, unmeaning "Comic" is in the ascendant, bad taste almost bringing down the house with plaudits.

Now I think this state of things may in some measure be accounted for in this way: first, because the class of music I have mentioned is constantly before the public night after night, and, secondly, because the prices of admission are extremely low, while, on the other hand, music of a classical character is very rarely performed. Even performances of the most popular oratorios are few and far between; and many others that I could mention seem to be entirely forgotten from one season to another; why, I cannot tell. But a more serious drawback is to be found in the prices of admission, as at Exeter Hall, where it appears to be an established rule now to fix the lowest price at three shillings; this shuts out hundreds who would really appreciate the works of our great masters far more than many of those who can afford to pay their guinea for a stall-ticket for mere fashion's sake.

My suggestion, then, is that the lowest price ticket should be reduced to one shilling, and that productions of Oratorios be more frequent. As a member myself of the Handel Festival choir, I feel sure I speak the sentiments of my brother members when I say that we are always ready, when called upon, to assist in those works I am sorry to see so far in the background.

I am, SIR, yours truly,

MUSICUS.

TO CORRESPONDENTS.

. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

G. P.—It should be sung in quavers, thus:—



T. K. G.—No, to both questions.

"One most anxious."—There is no "Royal road." Practice and perseverance will conquer the difficulty, if, in our correspondent's case, it can be conquered.

A Musical Student.—We know nothing whatever of the work mentioned.

In our notice of the concert at Cheshunt in the last number, the names were printed as they were written in the report forwarded to us. It would be impossible for us to correct the errors contained in the communications sent to us by correspondents.

J. H.—The composition mentioned has not been passed over from "merciful motives," but simply because it is scarcely of sufficient importance to demand a notice.

O. R.—1. There was in the German libretto a part for the Saviour, which was considered objectionable in this country. 2. The change from C to C indicates an acceleration of time to the extent of doubling the pace. In other words, the minim becomes the same in value as the crotchet had been. We take it for granted that our correspondent is aware that C signifies common time, four beats in a bar, and C indicates common time, two beats in a bar. 3. The German words of both "The Creation" and "The Seasons" were written by the Baron Von Sieten, who also is accredited with the original English translation of the latter work (that printed in the full score). The English translation of "The Creation" (in the full score) is attributed to a Mr. Liddell.